

# KERAMIC STUDIO

Vol. XXIV, No. 7

SYRACUSE, NEW YORK

December, 1922



**MERRY CHRISTMAS TO YOU ALL!**—As we are writing this editorial, designs for our Competition which closes December 1st are beginning to come. We anticipate a large contribution and hope that among the competitors will be many students from various schools. We have a growing circulation

among schools, both High and Normal Schools and Teachers Colleges, and in last years there has been a decided advance in the quality of design work done in schools. This ought to be reflected in the designs which will be sent to us. Do not fail to send your contribution promptly, it should be here not later than the first or second of December. The animal motifs can be combined with any other motif or motifs besides flower and tree forms, but the simpler the motif and arrangement, the more practical will be the design.

✕ ✕

Again we extend invitation to teachers of design to submit illustrated articles on any design problem with which they have had special success in their classes, either on paper or applied in some kind of craftwork; and to teachers of overglaze china decoration, to send illustrated articles on any subject which will be useful to beginners.

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The unusually interesting batik wall hangings by pupils of Mrs. Ida Wells Stroud in the Fawcett School of Industrial Arts of Newark, N. J., illustrated in this issue, will be found most suggestive for use in many ways, either as a whole or in part, for interior decoration or adapted to different mediums. They are particularly helpful in showing how motifs may be simplified or made decorative rather than naturalistic. The color schemes of the originals were extremely interesting, but unfortunately could not be reproduced. The stork panel in yellow, red orange and red violet was very striking, and many unusual color schemes can be made by this process; try some different combinations of your own and be pleasantly surprised. It will be like opening a Christmas box.

Talking of Christmas boxes, these wall hangings make delightful and inexpensive gifts, easy to make and always gratefully received. The same type of design could be very effectively adapted to silk window curtains, either as borders or all over patterns.

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We are looking forward to some very unusual contributions in the near future. Among the subjects to be taken up are "Gesso," "Masks," "Embroidered Blouses," "Fantastic Textiles," "Permodello pendants and earrings," and we are arranging for many other articles whose subjects have not yet been decided upon. Let us know of any special subject you may wish taken up, and especially let us hear from the West: what is doing in design, what the Ceramic Clubs are doing, and what individuals are doing.

Make Ceramic Studio your "Clearing House"; and remember that "In union there is strength." If we could get all the workers in ceramics, all the craftworkers, all the teachers and

students of design to make Ceramic Studio their meeting place for the exchange of ideas, if all the schools and all the libraries would subscribe for those who cannot afford to buy their own Ceramic Studio, what wonderful things we could do for you: what color work we could give, what a number of extra pages we could add, what contributions we could get from the best authorities!

Cannot we get each and every one of you to join hands in making Ceramic Studio the finest Magazine of design ever published? Every effort you make as individuals or collectively to help Ceramic Studio, means more and better designs and instruction for you. What wonderful competitions we could have, for we could offer really worth while prizes to draw the very best of designers. Won't you start the new year by helping not only to "Keep the Fire Alive," but to make it burn ever brighter?

✕ ✕

The New York Society of Ceramic Arts will hold its annual exhibition in the main gallery of the Art Center in March, 1923. The exact dates will be announced later.

The Ceramic Society of Greater New York has in company with many other societies of like nature passed through some very trying years. But it is coming out of this storm period, strong in spirit and feeling that the time has arrived to show that it is still alive. To that end it proposes having an exhibition of things artistic, decorated porcelain, embroidery, hand blocked or dyed textiles, batiks, hand woven fabrics, etc. and a large showing of painted china. Each exhibitor must show at least one article whose decoration is directly inspired by some document in the Museum of Natural History.

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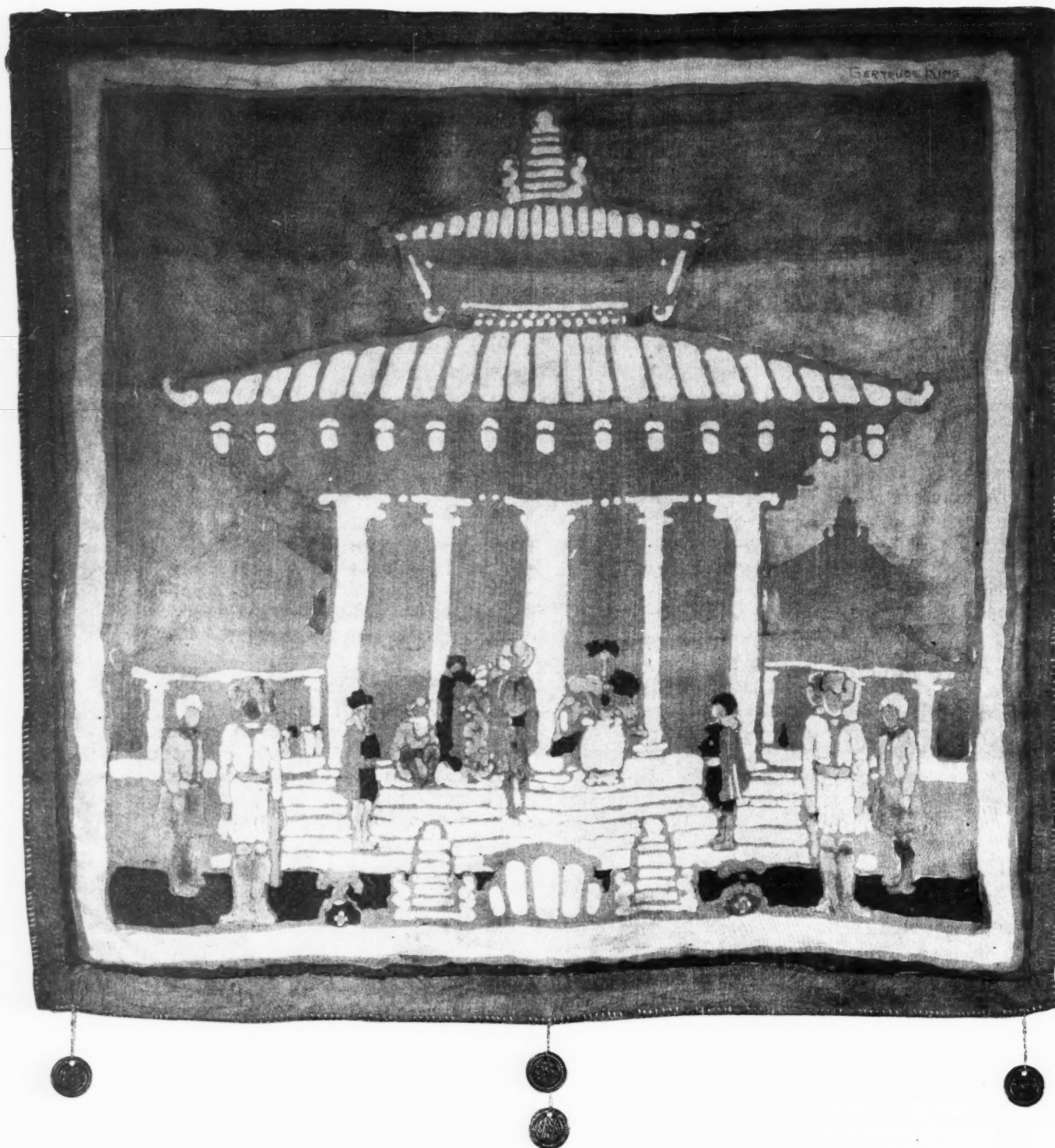
The Ceramic Society of Greater New York announces a course of study for China Decoration under the leadership of Albert W. Heckman, instructor in Fine Arts, Teachers College, Columbia University. The meetings will be held on the second and fourth Wednesday mornings of each month, at 9.30 o'clock, in the Museum of Natural History, West 77th Street, New York City. The following are the dates of the class meetings: Oct. 25, Nov. 8, 22, Dec. 13, Jan. 12, 26, Feb. 9, 23, Mar. 9, 23. These classes are open to all members. Fee for non members for the ten lessons, \$15.

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An interesting series of lectures on Ancient Pottery will be given this winter at the Metropolitan Museum of Art. At the time this Magazine is going out, the first lecture on Egyptian Pottery has already been given. The following ones will be December 12th, Chinese Pottery by John Getz; January 9th, Greek Pottery by Gisela M. A. Richter; February 13th, Persian Pottery by Leon Volkmar; March 13th, Spanish Pottery; lecturer to be announced; April 10th, Italian Renaissance Pottery by Leon V. Solon. The time for each lecture is 3.30 p. m.

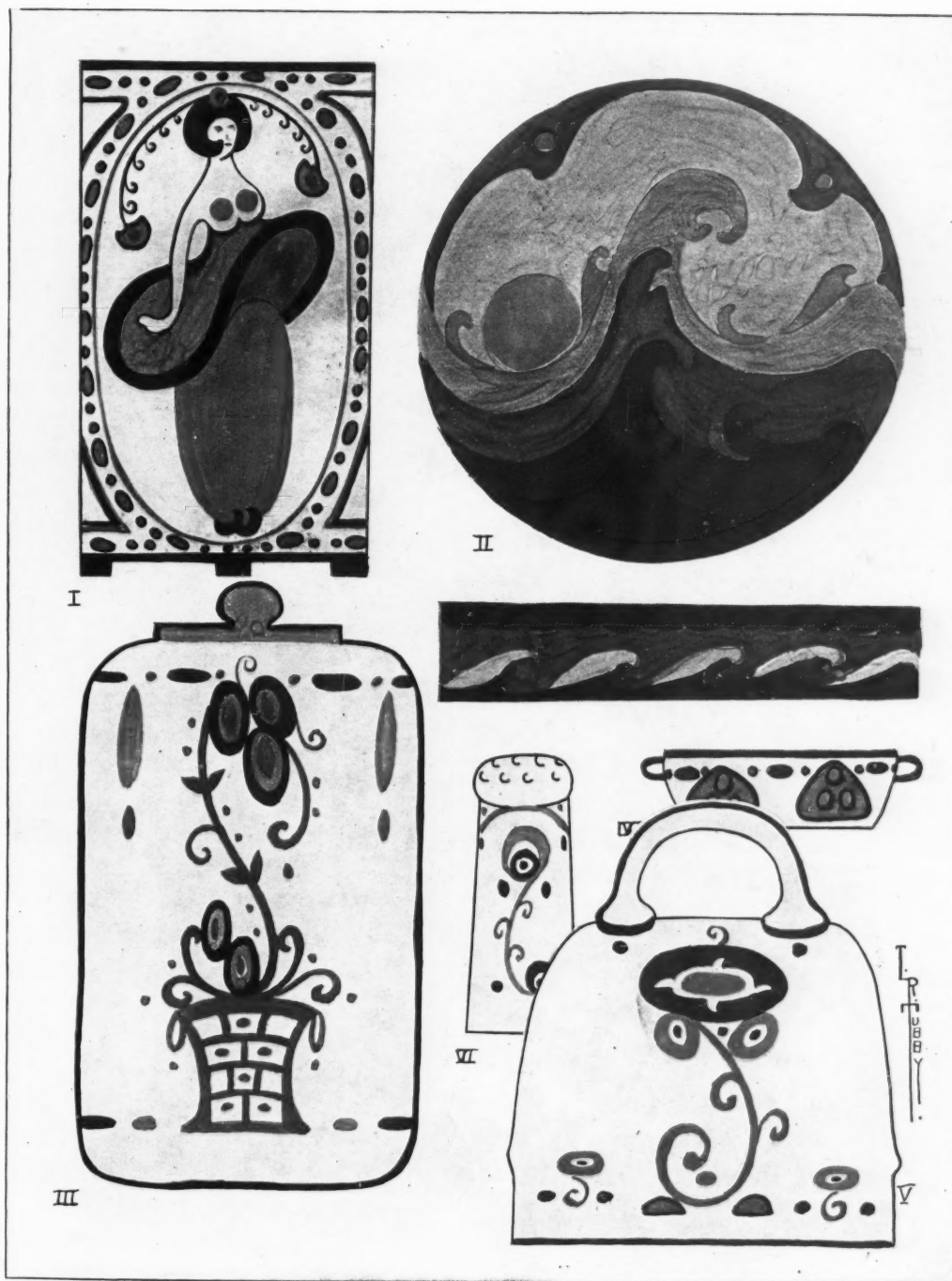
✕ ✕

An interesting exhibition of decorative paintings, Durant faience, imported glass, lamps, shades, bridge tables and many attractive holiday gifts specially designed by the Arden Studios, will be held at the Arden Galleries, 599 Fifth Avenue, New York, during November and December.



BATIK WALL HANGING—GERTRUDE KING, FAWCETT SCHOOL

PLATE I

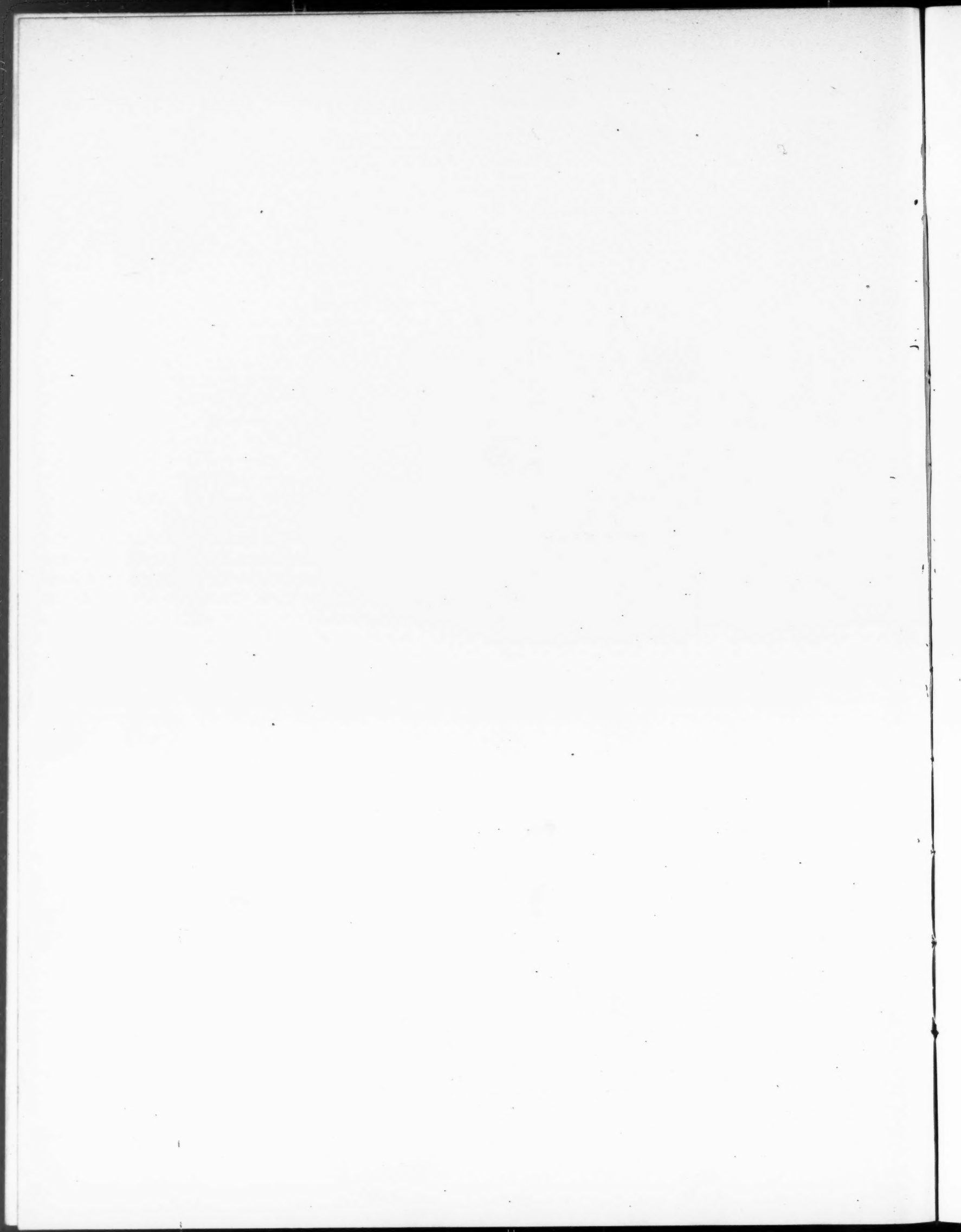


DECEMBER 1922  
KERAMIC STUDIO

LITTLE THINGS TO MAKE  
LEAH RODMAN TUBBY

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SYRACUSE N. Y.









CHINA SILK BATIK WALL HANGING—GRIF TELLER, FAWCETT SCHOOL

Sky, Pale Yellow. Horses, White, and other parts several tones and hues of Violet.

#### BATIK WALL PANELS

*Ida Wells Stroud*

*Fawcett School of Industrial Arts*

**S**ILK wall hangings done in Batik make charming decorations and if judiciously used add an interesting spot of color to almost any living room. Just now these are in high favor and hold their own well against other kinds of wall ornamentation, one reason being that they are used unframed and lie close against the wall, so they do not destroy the structural flatness of the side of a room.

They may be made quaintly effective, as long horizontal shapes over a mantle shelf, or in an upright panel, either large or small, may be conventional and dignified or bright and joyous, according to the requirements of the place it is to fill. The possibilities are truly unlimited. Any subject, treated decoratively, lends itself marvelously, although one must be a master of the art to bring about fine results in figure pieces; that is, where the figures are large and play an important part in the composition. In the design by Miss Gertrude King the figures add much to the attractiveness of the whole.

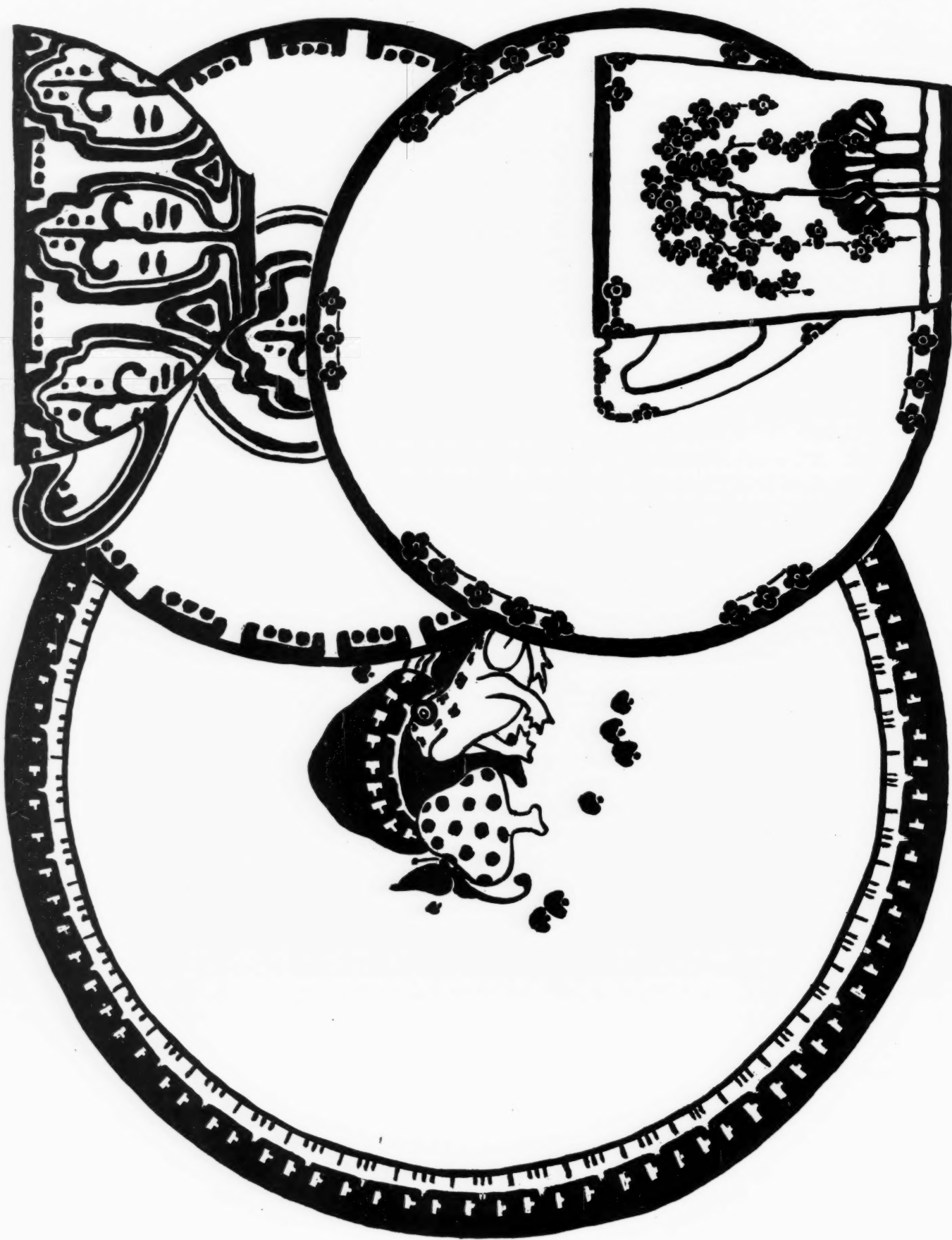
To make a successful Batik wall piece the first requisite is a good suitable design, worked out in two or more values of dark and light which should then be transferred to the silk by tracing. If the silk is thin and the design very distinct and exactly the

size of the desired hanging, it may be traced by putting the silk over the design, which can be seen through. Use a sharp, rather soft pencil. If the material is heavy or thick, use graphite or carbon paper. With the design transferred to the silk, the parts that are to remain lightest are covered over with the wax mixture and the silk is ready for the first dye bath. Choice effects may result from one dipping. If more than one color is to be used a sketch should be planned on paper, showing where the colors are to be placed, or the final results may be disappointing. Always be sure to try the color of the dye on a small piece of the same material. Different qualities take different hues and values. Colors that will "take" over each other are much easier to handle than complementary colors, so it is wise to choose analogous schemes.

Heavy china silk and a good quality of Crepe de Chine both work up well.

"The Hidden Pool" design shown here, was begun on a white China silk, which after the white shapes had all been waxed, was dipped into pale yellow dye; then all the yellow parts were covered in addition to the white ones and the silk was again given a dye bath; this time, medium blue green. When all parts of the silk had been covered with wax, excepting those intended to be the darkest shapes, a large flat pan of dark green blue dye

(Continued on page 126)



MOTIFS FROM BATIKS ADAPTED TO CHINA—ADELAIDE A. ROBINEAU



BATIK WALL HANGING—BOB KITCHELL, FAWCETT SCHOOL

Suggestion for design to suit the juvenile taste. All done in warm gay colors, ranging from Pale Yellow to a warm Red Violet.





PANEL—C. WILLIAMSON

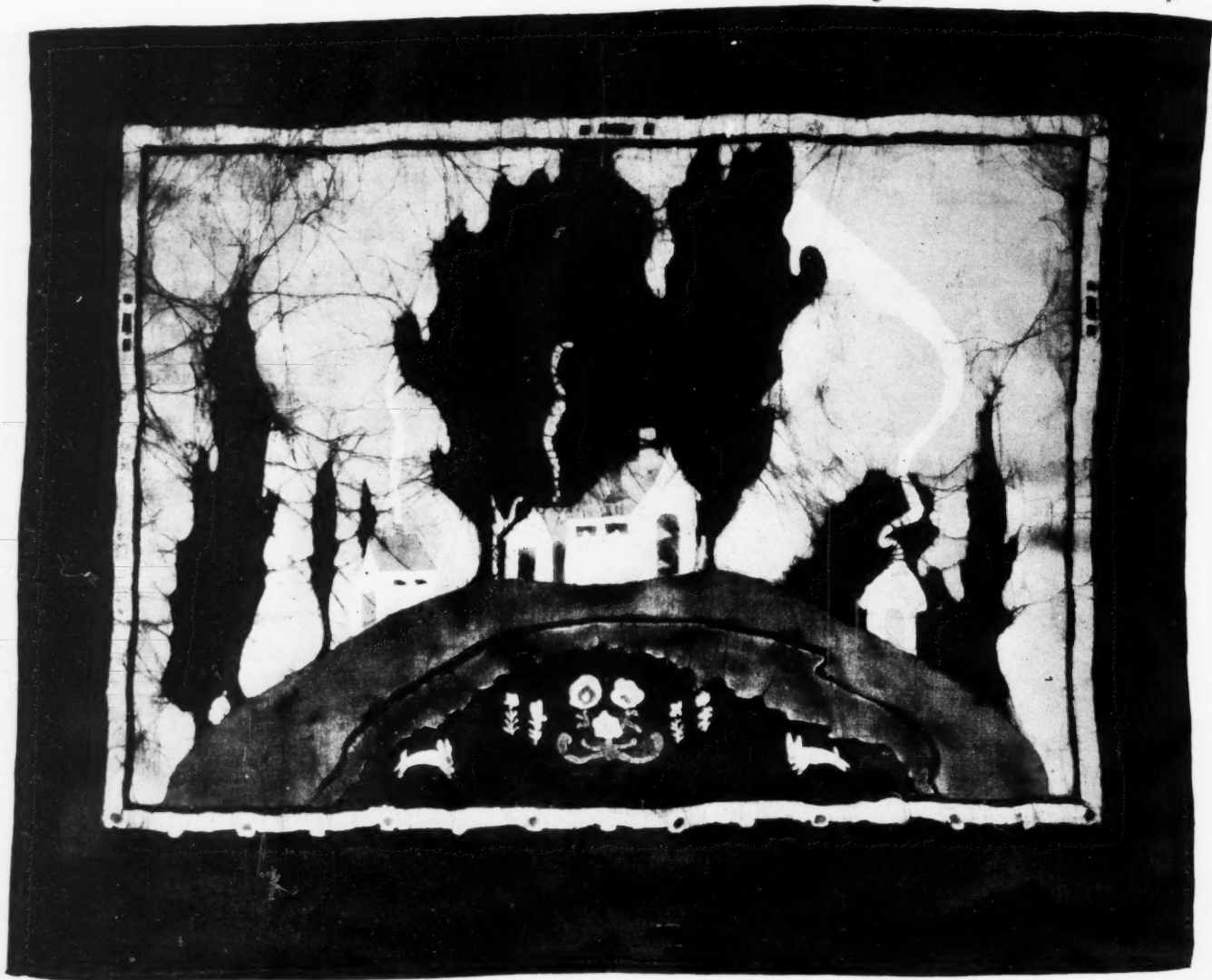
Executed in Batik, touched in with silk stitchery.



BATIK WALL HANGING—GRACE TURTON, FAWCETT SCHOOL



DESIGN FOR BOWL FROM BATIK MOTIF—ADELAIDE A. ROBINEAU



BATIK WALL HANGING—A. CARUSO, FAWCETT SCHOOL

To be done in light warm colors and dark cool ones.

(Continued from page 121)

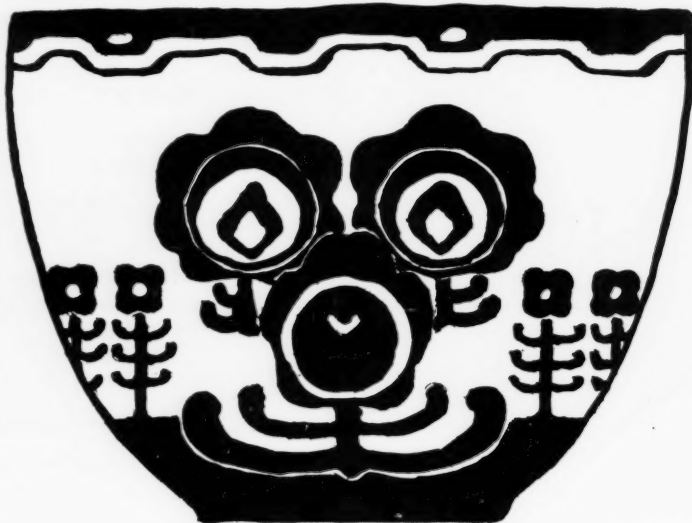
was prepared and the silk given a bath that lasted about twenty minutes. On account of the wax none of the dye must be hot, but just warm enough to comfortably plunge the hand into. Be sure to rinse after each dying and follow carefully directions on the package of dye you use, excepting in regard to boiling.

The charcoal drawings given here show how carefully the design should be thought out before one is ready to begin on the silk. Velvet hangings are rich and beautiful, but must be sent to a professional to have the pile raised after the batik work is finished and before the piece is lined or made up.

When all waxing and dying has been completed the wax is removed by pressing the silk between newspapers with a warm iron after which it must be rinsed in gasoline or benzine to remove the greasy appearance of the wax that still remains. This helps to make the color permanent, at the same time showing us that Batik Wall decorations are more practical than would at first appear, for having been in gasoline in the process of making, an additional bath in the same fluid will cleanse without harming them.

The completed pieces may be finished around the edge with stitchery of harmonious color, piped, or the lining may show just a wee bit beyond the outer parts giving a narrow edge of

contrasting color. Fasten to the wall invisibly and avoid the effect of a banner. Further information about the process of Batik making may be found in the June 1921 number

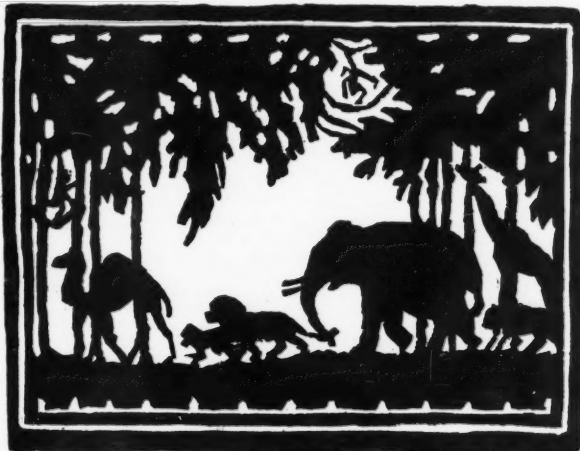


BOWL—ADELAIDE A. ROBINEAU



of the Ceramic Studio in the article entitled "Batik Bags, Blouses, etc."

Some of the designs in the article on Leaded Glass Windows in this magazine for January, 1922, could easily be adapted to make effective Batik wall panels.



BATIK WALL HANGING

R. D. KITCHELL

Reproduced from linoleum block. Black on pongee of natural color

#### MOTIFS FROM BATIKS ADAPTED TO CHINA (Page 122)

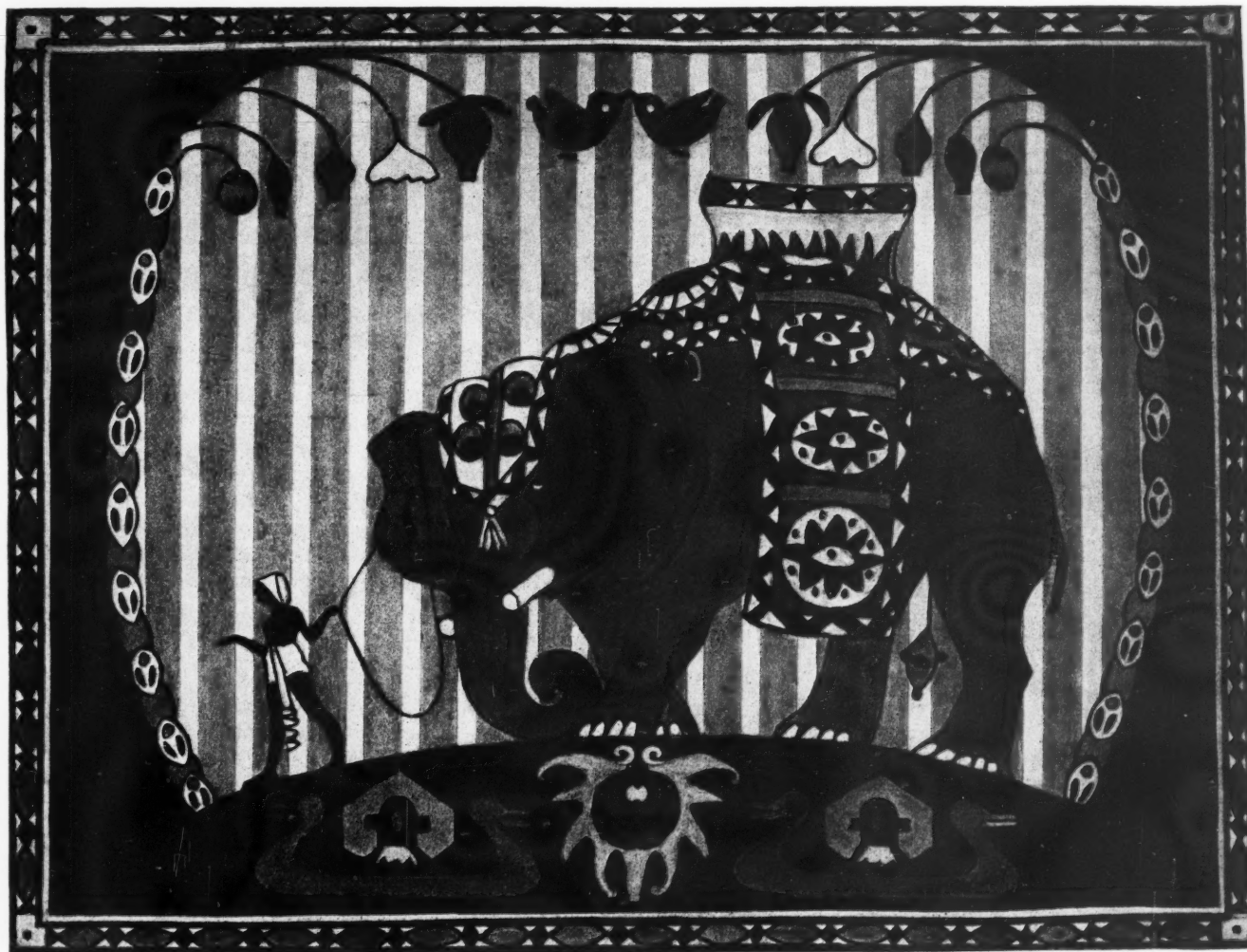
*Adelaide A. Robineau*

**Plate design**—Color scheme: Wistaria, Celtic Green, Azure, Orange, Citron. Whichever color is chosen for the edge should be repeated in at least three places in center medallions. For instance, if rim is Wistaria with Citron spots and Celtic Green lines, the center toadstool should be Wistaria on top with Citron spots and Celtic Green underneath, and the colors repeated in some of the small toadstools. The toad might be Citron with Celtic Green spots, eyes Azure with Orange and Wistaria rims. Each color should be used in at least three places in center design.

**Tea cup and saucer**—May be carried out in gold, silver with a covering of yellow or opal lustre in second fire, or on Sedji in gold and silver or in enamels. Antwerp Blue, Amethyst, Scarlet, Citron and Wistaria or Mulberry.

**Chocolate cup and saucer**—Wistaria for edge, trees and stems in background; Celtic Green for centers and stems of tall trees, Egyptian Blue in flowers.

**Large bowl**—Large trees, Leaf Green with Sand stems; flowers, Citron; water lines and edge, Arabian Blue with line below in Sand; water lilies and background trees, Wistaria with



BATIK—G. LEVINE, FAWCETT SCHOOL

Design shown in charcoal, giving an idea of how the drawing should be worked up before the waxing is done.

Satsuma leaves. Inside bowl should have a center medallion to correspond with outer design; tree, water and lillies arranged in a circle with lines in the other colors around them.

Small bowl—Edge, Pompeian Red with spots in Cafe au Lait and line below in Florentine Green No. 2. Inside should have an arrangement of lines below edge in Chinese Blue and Cafe au Lait. These colors are repeated in the flower medallion. The base might be Florentine Green running up into stems of small flowers, which might be Chinese Blue with Cafe au Lait centers. Large flowers might be, from outer edge in, Cafe au Lait, Florentine Green, Chinese Blue, Pompeian Red, with leaves and stems in Chinese Blue.

#### LITTLE THINGS TO MAKE (Supplement)

*Leah Rodman Tubby*

- No. I—Enamels: Scarlet, Black, Chinese Blue, Meadow Green on Satsuma.
- No. II—Waves: Night Blue, Yale Blue, Amethyst, Egyptian Blue, Arabian Blue, Wistaria. Sky: Sand. Sun: Orange Red.
- No. III—Florentine Green 2, Orange Red, Egyptian Blue, Antwerp Blue.
- No. IV—Night Blue, Azure Blue, Orange Scarlet.
- No. V—Celtic Green, Chinese Blue, Orange Scarlet.
- No. VI—Egyptian Blue, Antwerp Blue.



PANEL—H. NORTHRUP, FAWCETT SCHOOL

Some spaces were filled in with color after having been outlined in wax, instead of dipping the whole piece for each color.



PANEL—K. R., FAWCETT SCHOOL

Done in one dipping, giving the effect of two colors.

#### LITTLE THINGS TO MAKE (Page 139)

*Nellie Hagan*

**Ramkin**—To be done in enamels. Flowers Coral with Black dot for center. Leaves, Leaf Green No. 2. Band at top and base of ramkin dusted Florentine Green.

**Salt Shaker**—All black parts of design Roman Gold. Flowers Yellow with Violet centers. Leaves Green. No outlines.

**Talcum Shaker**—No outlines are used in this design. Flowers, Peach Blossom with pale lavender centers, and yellow dots. Leaves Apple Green. Small background space above panels, tinted green or Ivory. Bands, lines and narrow border at top, also top of shakes, Roman Gold.

**Syrup Jug and Plate**—Bands, handle and outlines Roman Gold. Flowers, Peach Blossom, Baby Blue and Lavender, all having yellow dots for centers. Leaves Moss Green. Space at edge of plate and background of pitcher between panels is tinted Pearl Grey. Flowers on plate, Baby Blue.

**Bowl**—Leaves and stems, Leaf Green. Buds, Pink and Lilac. Band at top and background of panels, Dark Blue for Dusting. Flowers, Azure Blue with Orange centers.



CARLTON ATHERTON

HELM

BURDEN

POLLOCK

## STUDENTS SYRACUSE UNIVERSITY

## POTTERY PROBLEMS

*Adelaide A. Robineau*

**A**FTER making the tiles and book ends, the logical problem to follow is a simple low bowl for flowers. The students make diagrams, working out four bowl lines in differing proportions and choose the best for building. This is drawn working size.

Then the clay is carefully kneaded and wedged, so as to expel all air bubbles, then rolled out about one-half of an inch thick with a rolling pin, and a circle cut out the size of the desired base, then strips of the same are cut about an inch wide and ten inches long, and the building begins.

A slip is made of the clay and water to the consistency of a stiff cream. The slip is brushed over the edge of the circle and the first strip set on edge and pressed tightly to the base. When another strip is added the ends are pressed together by lapping until of the same thickness as the strip.

After the first line is completed, a roll of clay about one-fourth of an inch in diameter is pressed into the inside angle to make it strong; then the next layer is added, and the next, etc., pressing out or in as the profile of the vase demands and finishing off the inside with an oval rubber or wood scraper, as the vase grows.

If a throwing wheel or turning lathe is available, the vase can be turned down on the outside to about one-fourth of an inch thickness and the rim trued up, when about leather hard.

Then the design for decoration, already made on paper, is fitted to the shape in sections, dampened and traced on the clay and the background cut out. When dry the vase is sand-papered with No. 0 or No. 1 paper, and the edges gone over with a dampened square bristle brush.

Directions for glazing were given in October *Keramic Studio*, except that, after dampening the outside with the bristle brush first to avoid cracking, the glaze is poured into the vase and rolled around till all parts are covered, then poured out. Do this as rapidly as possible to avoid absorbing too much water, which may make the outside crack. The reason for wetting the outside first is that the clay expands in wetting, and if the outside is dry, it will crack in order to expand. While exactly the reverse happens to the inside in wetting the outside first, the inside can be pressed together instead of apart.

After the low bowl problem follows the candlestick and the tall vase and more elaborate pieces. After that the student goes to the wheel work.

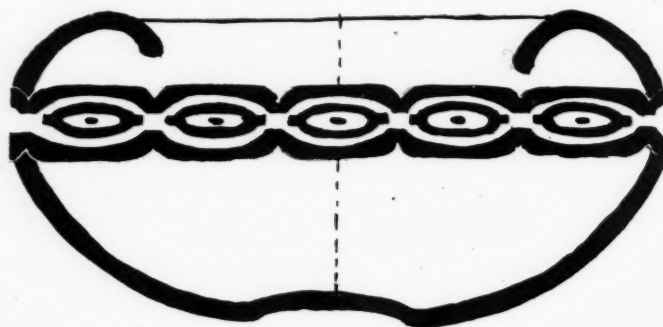


POTTERY, STUDENTS SYRACUSE UNIVERSITY

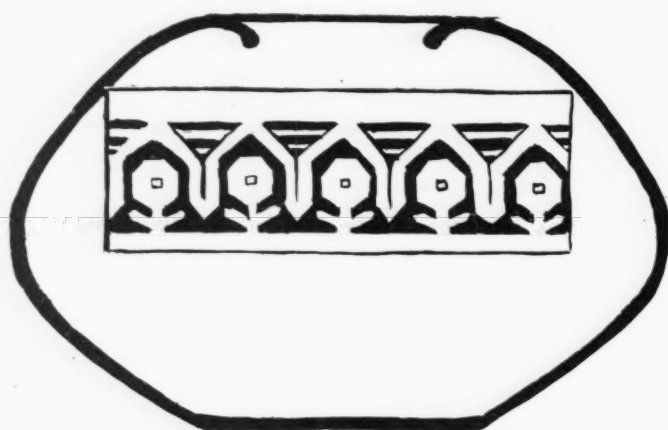




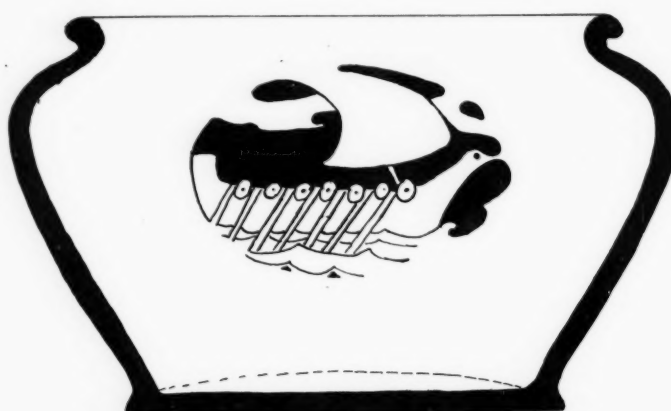
BOWL—BALLANTINE



BOWL—FLORENCE NICHOLSON



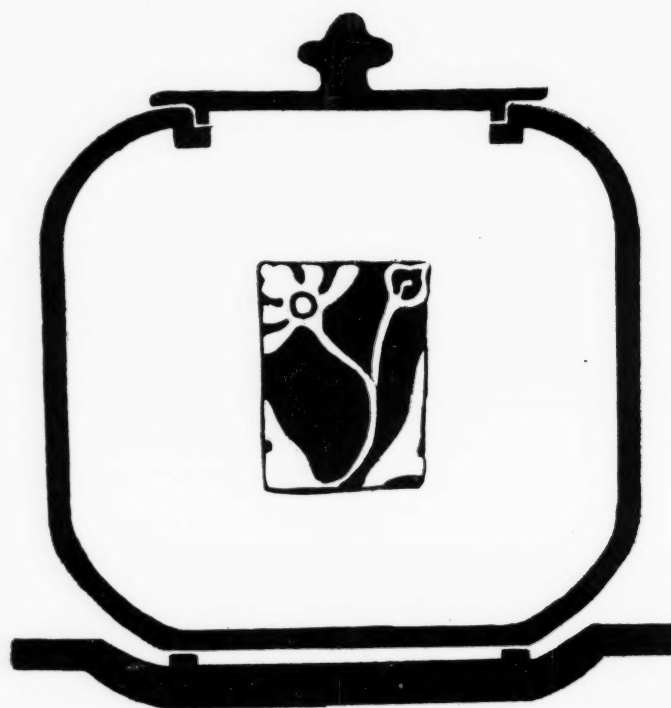
BOWL—DAWN E. H. BURDEN



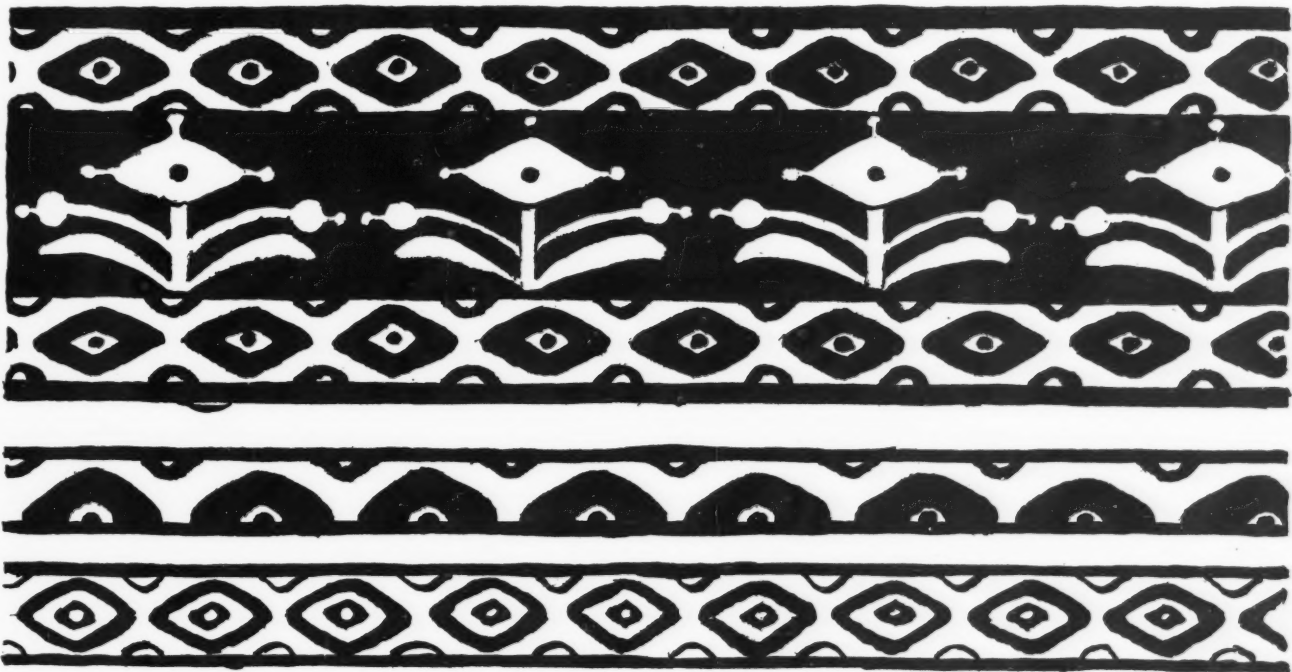
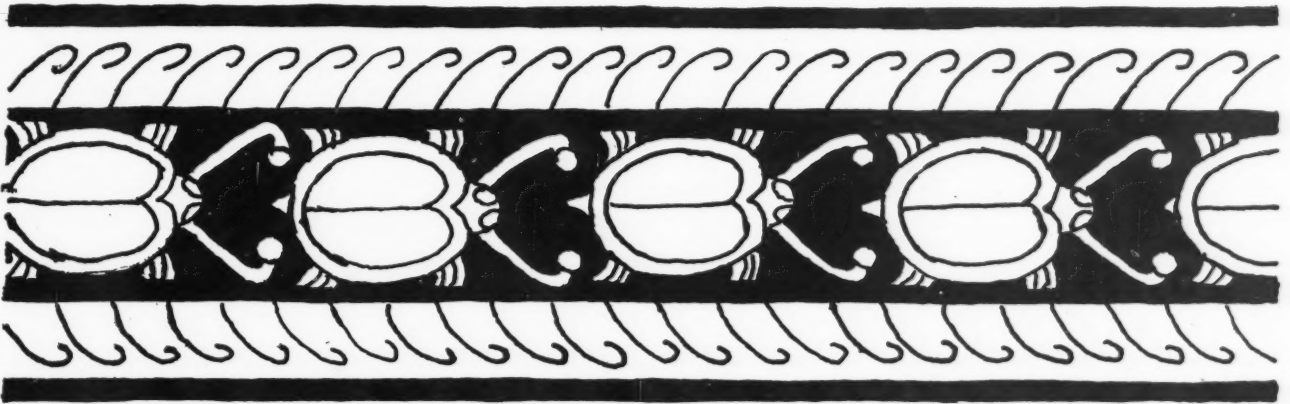
BOWL DESIGN—JOHN F. HELM



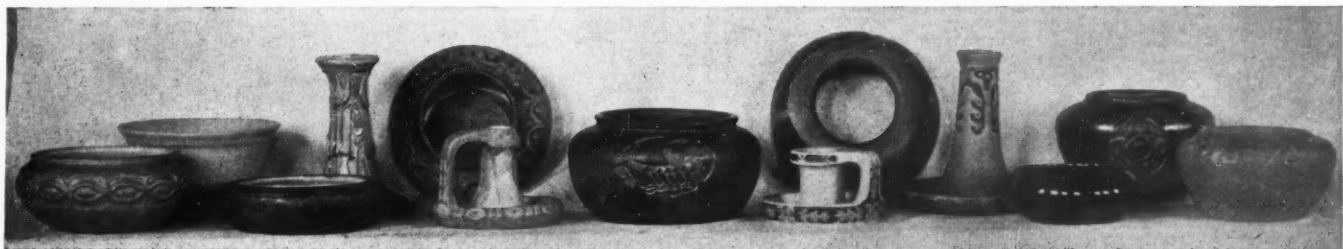
D. GOFF



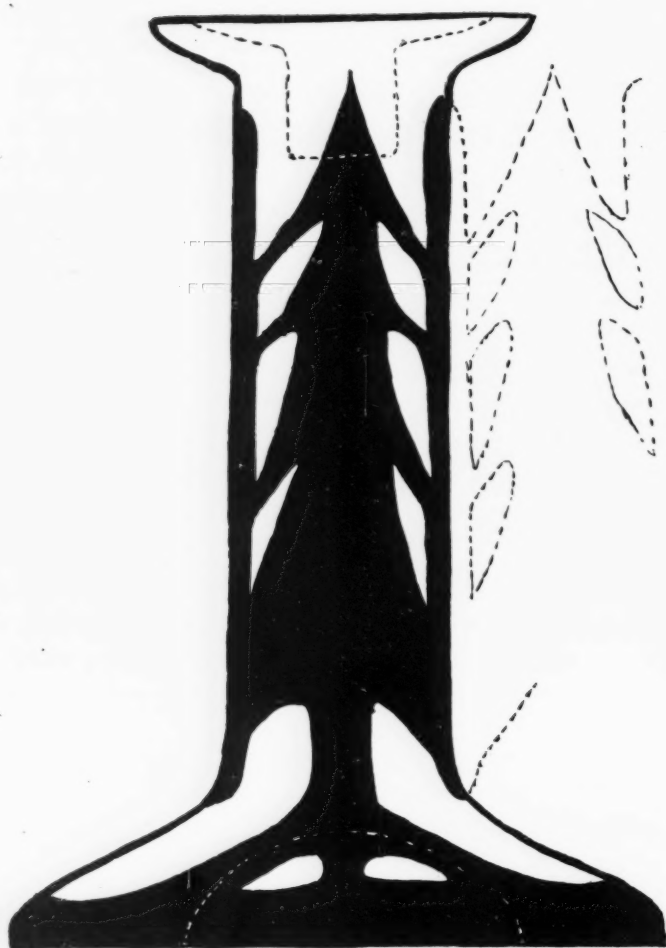
AUGUSTA WOLFE



POTTERY BORDERS—JOHN F. HELM



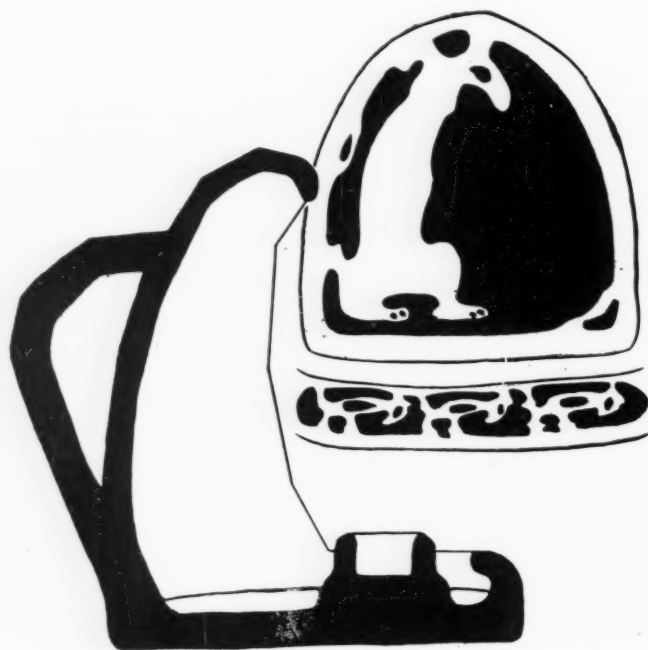
POTTERY, STUDENTS SYRACUSE UNIVERSITY



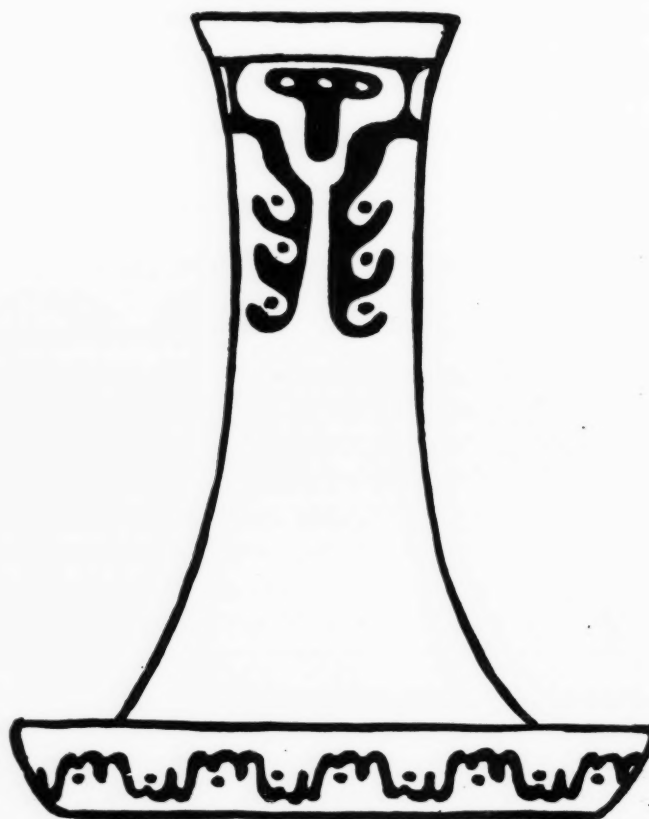
CANDLESTICK—DAWN E. H. BURDEN



JAR—U. HATHEVILL



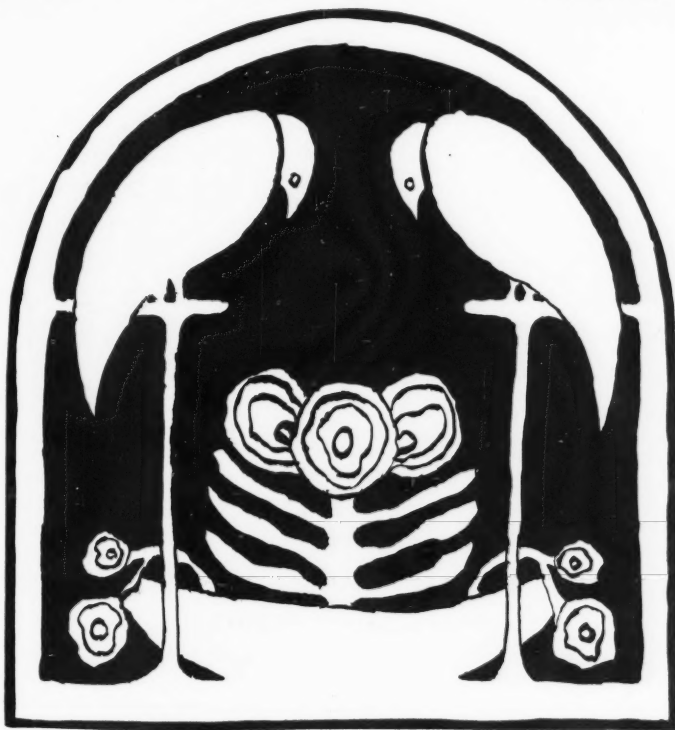
U. HATHEVILL



CANDLESTICK—D. POLLOCK

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DESIGN FOR BOOK END—ELOISE HOYT



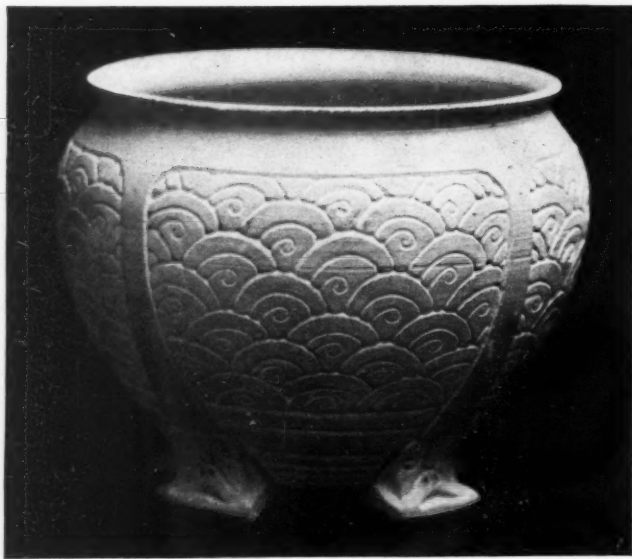
VASE—DAWN E. H. BURDEN



VASE OUTLINE—JOHN F. HELM



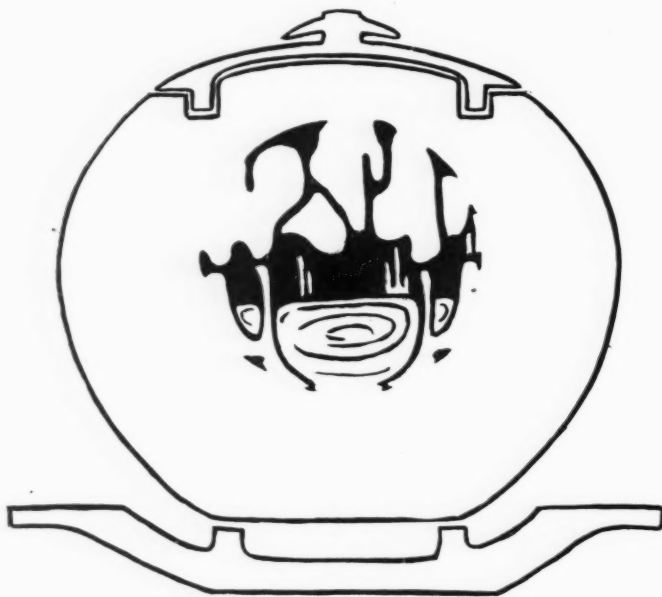
DESIGN FOR TILE—ELOISE HOYT



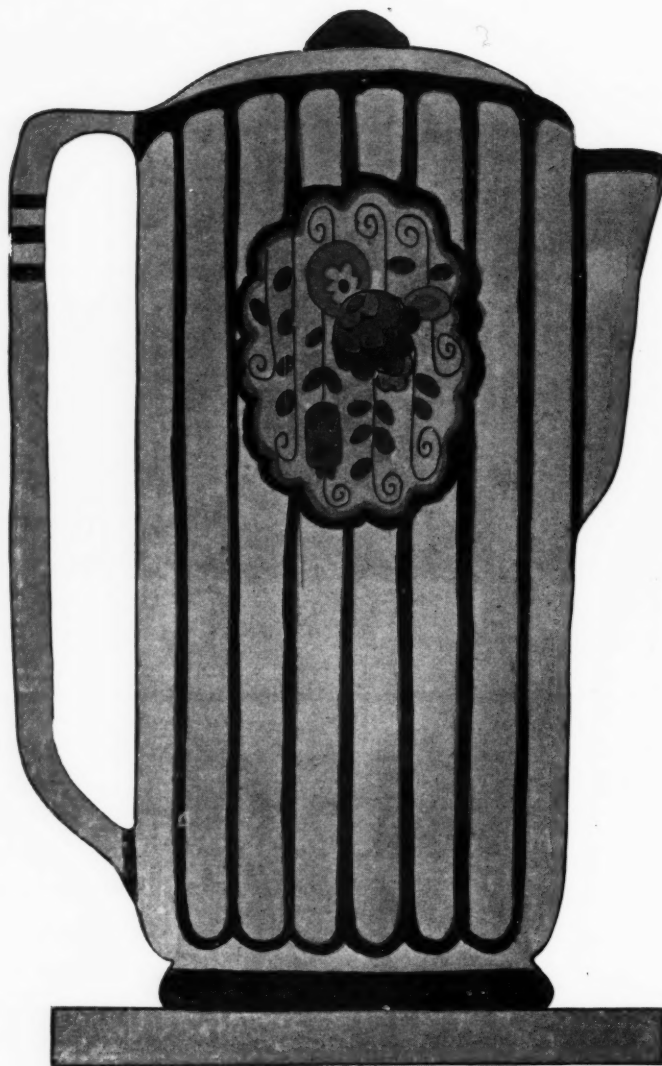
CARLTON ATHERTON

THE vases by Carlton Atherton, shown in the photographs, were thrown on the wheel and then carved. The larger piece is particularly well done, though showing rather porcelain than pottery technique, being thinner and more finely carved than is usual in pottery.

The drawings in profile show the manner in which forms are drawn before being worked out in handbuilding or on the wheel. These drawings are made working size and a profile cut from stiff card board, which can be applied from time to time to the piece as it progresses and the line rectified by it. The placing of the decoration is suggested by painting the cut out part or background, and the incised parts or outlines, in black. As the neck nears completion, some circular object such as a bowl or cup can be set in the opening from time to time to true up the circle. The rim should be closely watched and well pressed with the tool to prevent cracking. Whenever any slight crack begins to show, it should at once be criss-crossed with the tool and filled with more clay.



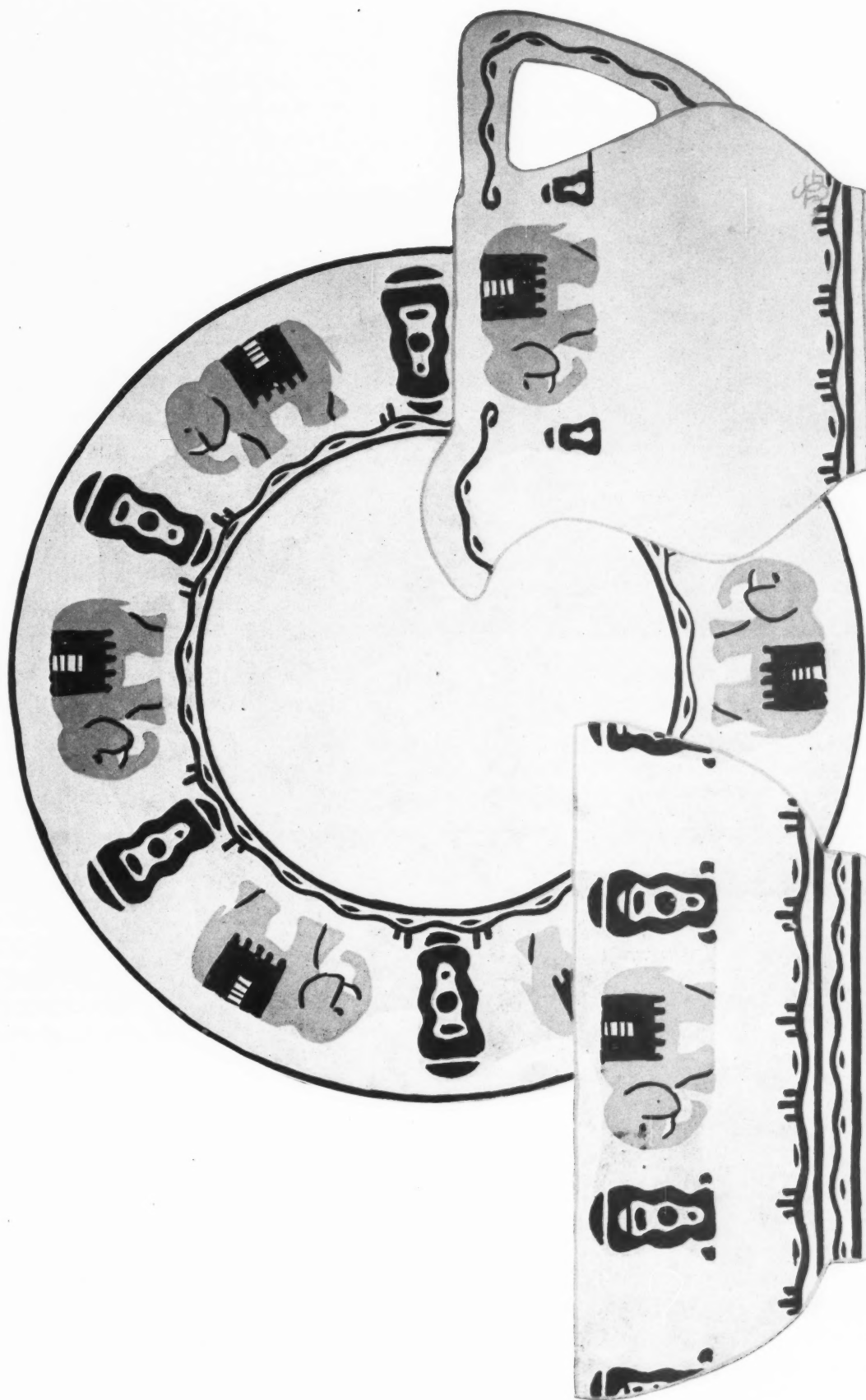
DESIGN FOR BEAN JAR—MISS SHABACKER



CHOCOLATE POT—CECELIA SMITH

Pot and handle, with exception of medallion are dusted Lavender. The black lines are in Antwerp Blue enamel. The knob of cover has a Scarlet center with Orange ring next, then a Celtic Green circle. Center flower from inner spot out is Antwerp Blue, Citron Orange, Scarlet. Upper flower Celtic Green, Citron, Mulberry. Flower at right Antwerp Blue and Mulberry. Flower below center flower Antwerp and Citron. Hanging flower Orange with Antwerp Blue spot and two touches of Scarlet below. Lines in Black.

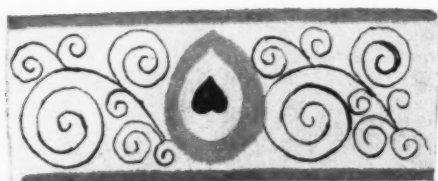
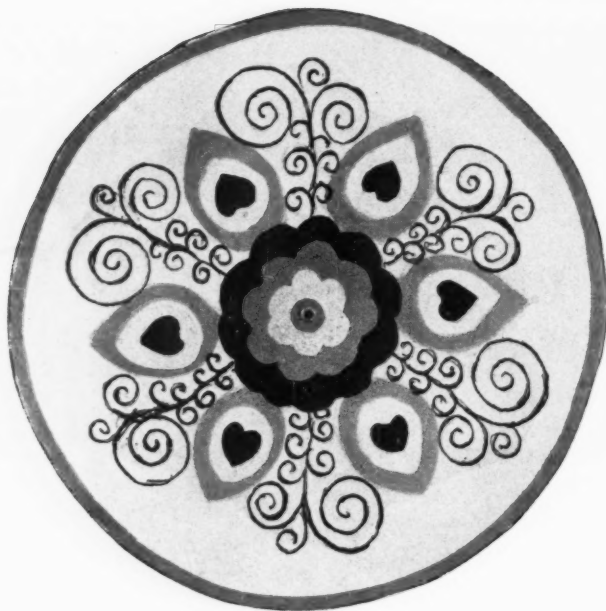




CHILD'S SET—JULIET S. GIFFORD

Set in Black, Chinese Blue, Mulberry, Café au Lait or Scarlet, Black and Grey enamels.

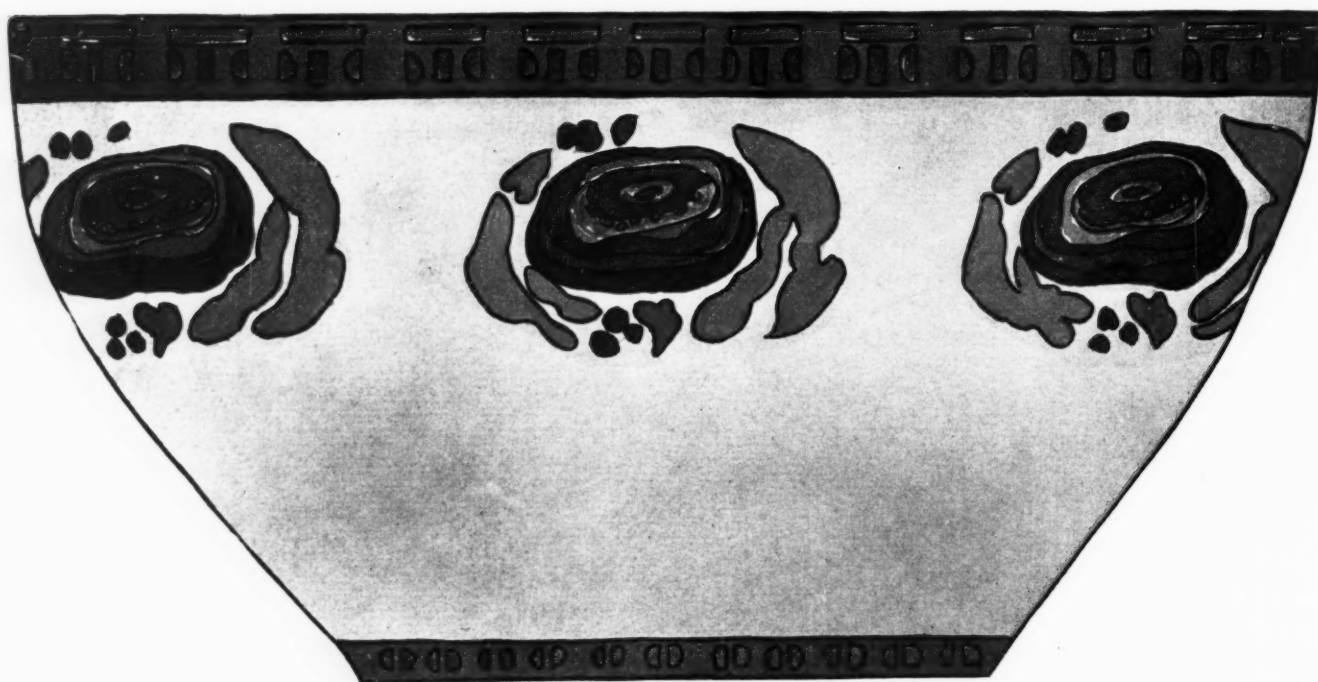




MRS. ROBT. D. HAIRE

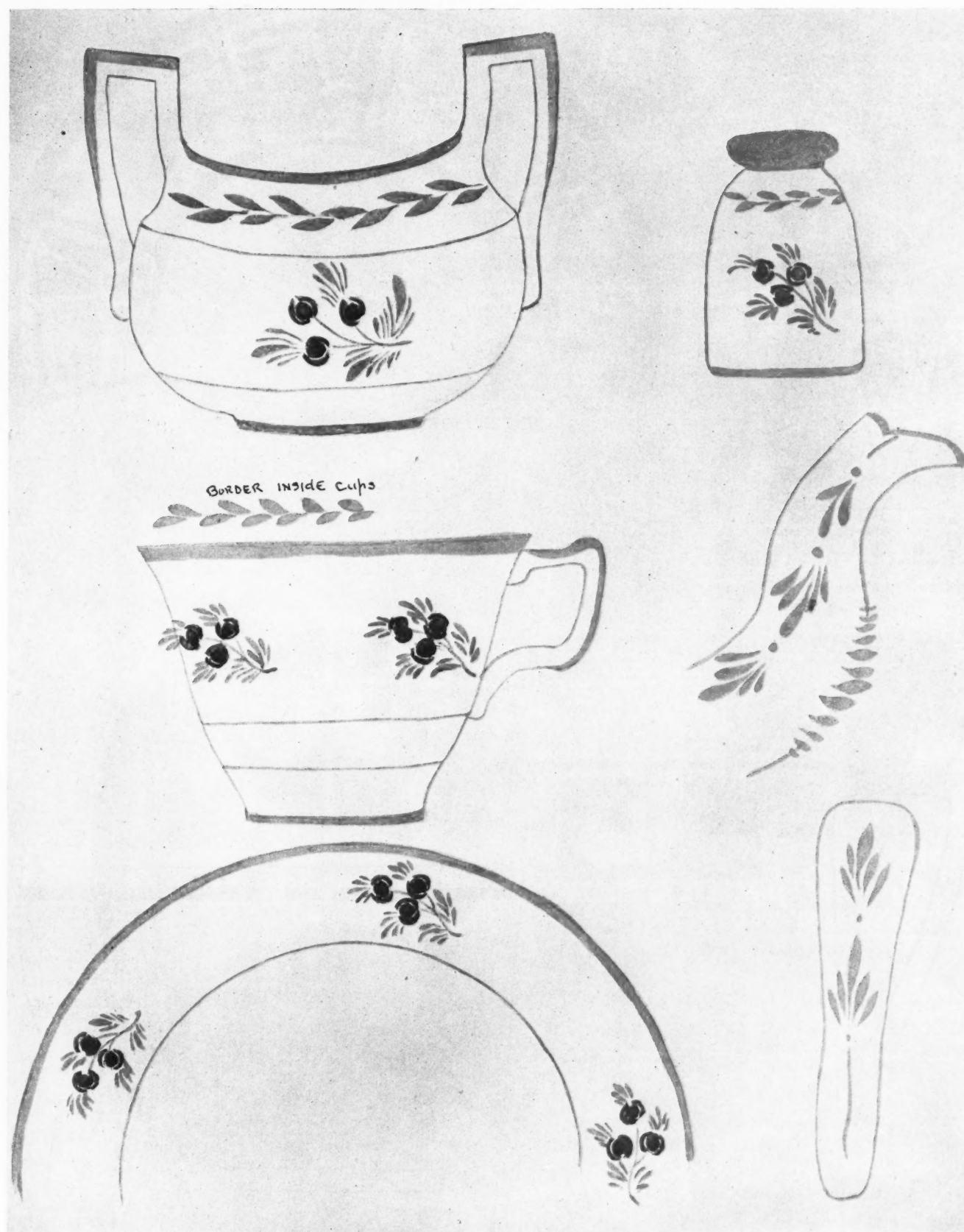


MRS. ROBT. D. HAIRE



BOWL—ELISE TALLY HALL

Flower in Light Blue, Scarlet, Lotus, Grass Green. Leaves in Cadet. Bands, Antwerp, Grass Green, Lotus.  
K. E. Cherry enamels.



BREAKFAST SET—M. CELETTE CARTER

Entire design is in Wisteria enamel except the three flowers which are Orange Red with Meadow Green centers.



SALT SHAKER—JETTA EHLERS

For color scheme see Nov. supplement.

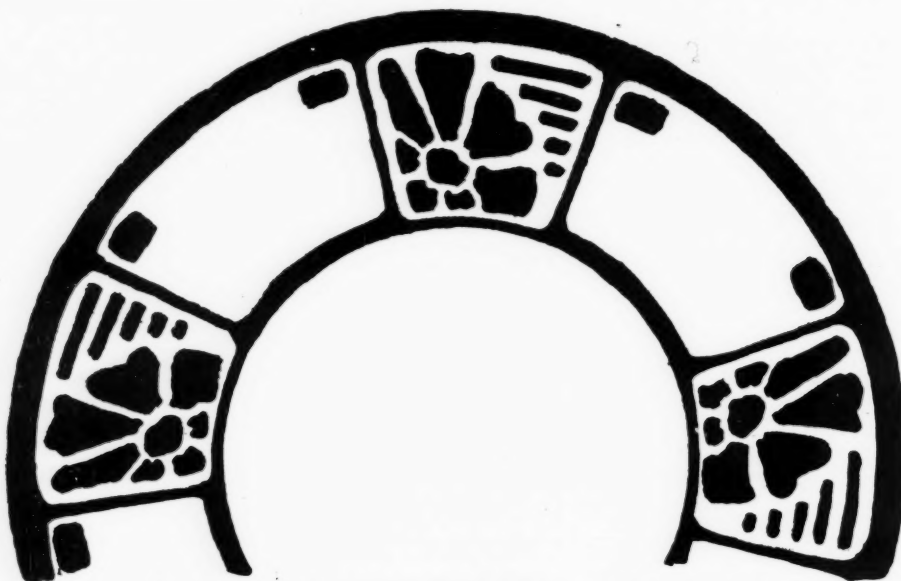
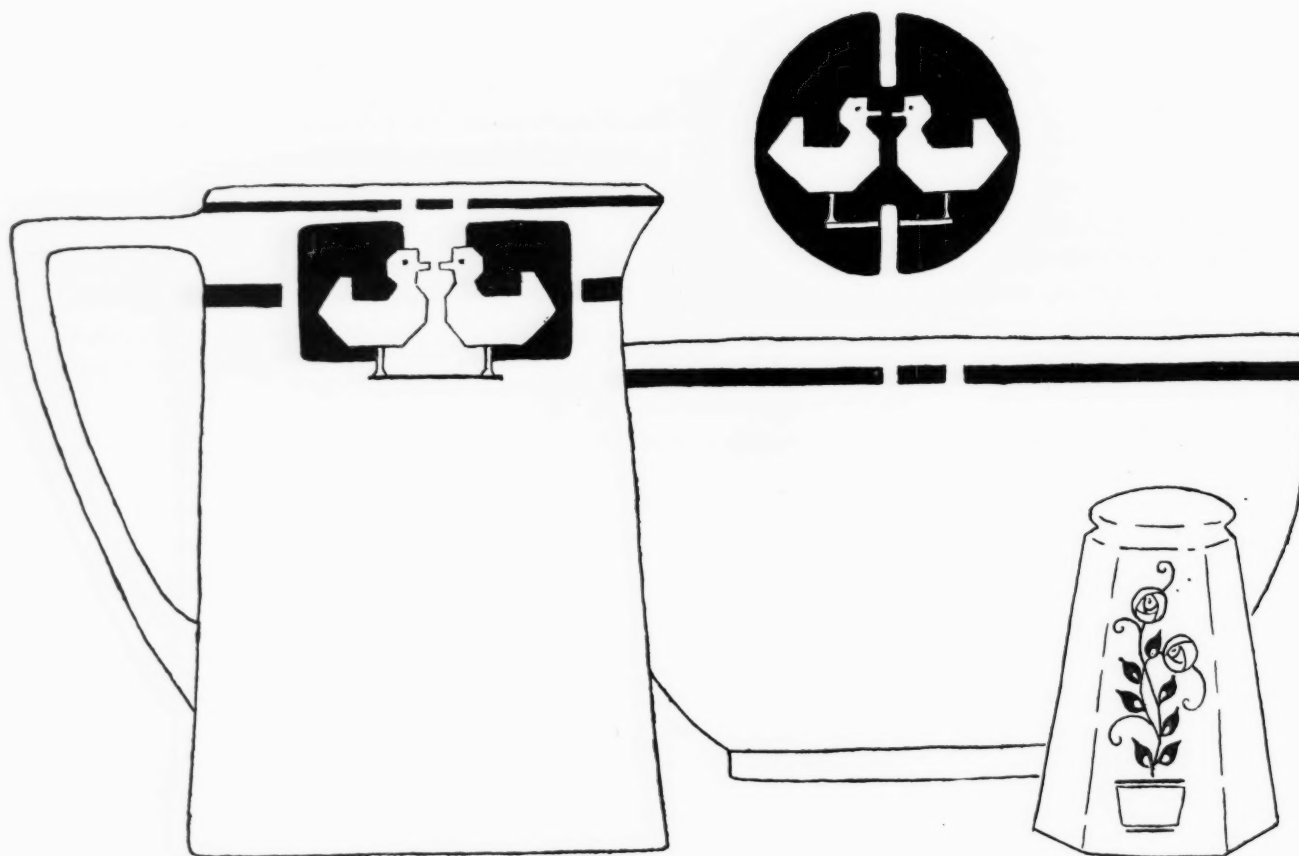


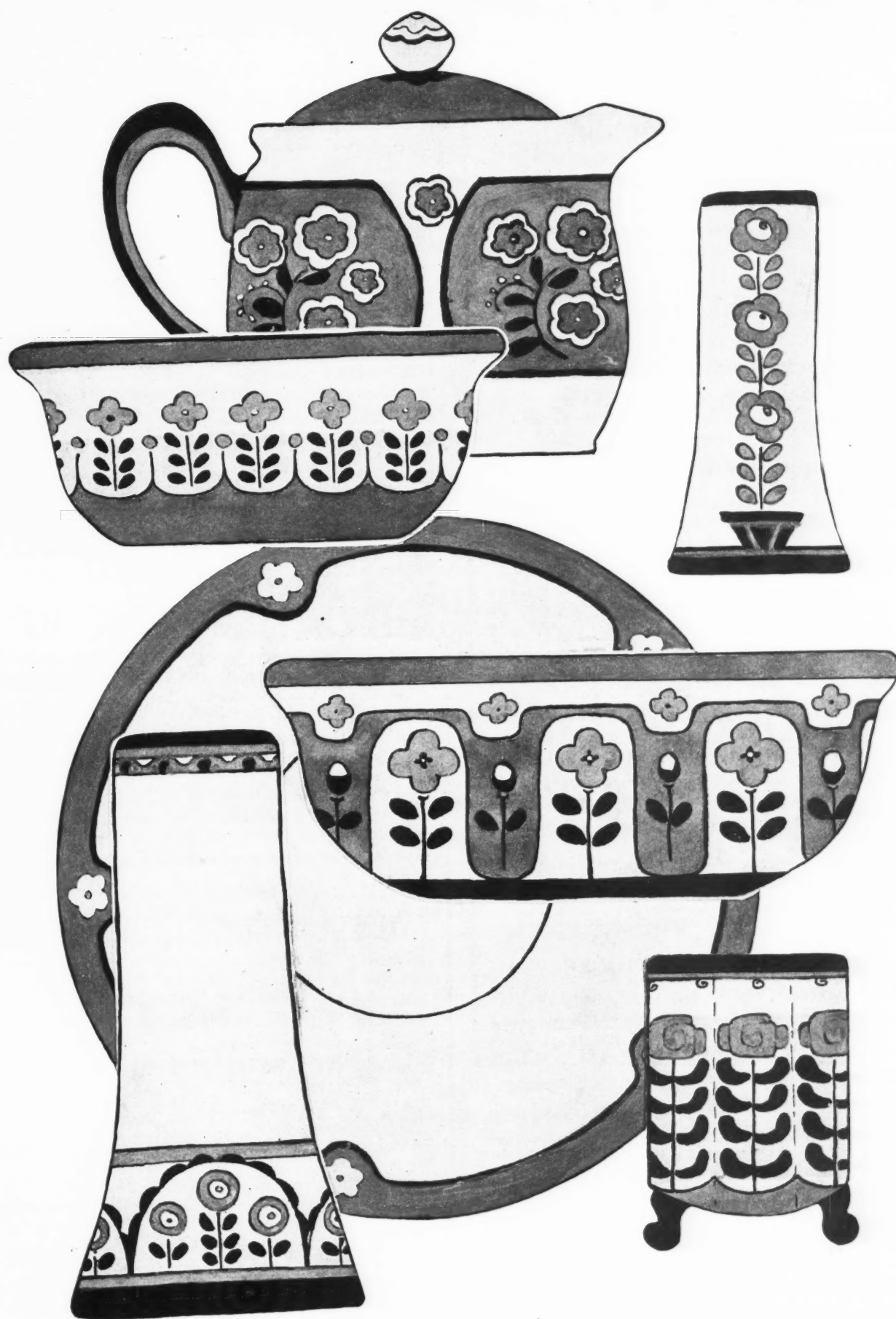
PLATE DESIGN IN GOLD LUSTRE—JETTA EHLERS



CHILD'S SET—WOOD MORGAN

First treatment—Chicken, Yellow, bill and legs, Orange. Bands and background, Dark Brown. Outline, Vermillion.  
 Second treatment—Chickens, Deep Ivory. Background and bands, Dark Blue. Outline, Apple Green.





LITTLE THINGS TO MAKE—NELLIE HAGAN

(Treatments page 128)

# Cooley's

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